The Builder.

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SATURDAY, JULY 31, 1847.

THE advantages which must result from the annual meetings of the Archæological Societies in the provinces are numerous; and amongst them we would not omit the profitable relaxation they offer to the dwellers in the great city, always busy and excited, leading them to pleasant and instructive rambles over our own beautiful England, which bring health with increase of knowledge, and a truer estimate of our own weaknesses and deficiencies by an extended communication with our fellow men. The taste for antiquarian pursuits spread throughout the country, the feeling in favour of ancient monuments which is necessarily induced, and the protection thus assured to the remaining relics of our forefathers' skill, are not more important in our minds, highly as we regard them, than the advantage we have here alluded to.

Innocent enjoyment alone is not an unimportant provision; when it is at the same time instructive and profitable, its value can scarcely be over-rated.

The meeting of the British Archæological Association at Warwick, last week, was full of interest. No one who spent the week there will easily forget its events. We shall not pretend to give in regular series a report of the proceedings, but confine ourselves to notes on such of the places visited as have points of value to our readers, and the heads of those papers which serve to elucidate them. Of the magnificent hospitality with which the society were received in various noble houses, and the *soirées* in the County Hall, we shall not attempt to speak; but we must find room for some remarks made by Mr. Pettigrew, Vice-President, on the value and objects of the Association, in an able address at the opening meeting, whereat Lord Brooke, M.P., presided. Mr. Pettigrew said:—

"The organization we have effected must, in the course of time, yield to us the most ample information; but the expense attendant upon illustrating our numerous communications in the manner to which they are entitled, and without which much of the interest attached to them is lost, is a serious matter to an association with a very limited income.

We have a common interest in urging the claims of this association to our friends, as an increase in the number of our associates will enable us to receive a volume of a value beyond that of our subscription, as the journal is our own property, not that of any bookseller, and our friends are devoted to the utmost extent to render it worthy of patronage, and properly to elucidate the objects of which it treats. In looking over the two volumes of the Journal of the Association, it is impossible not to be impressed with the importance of our avocations, and to feel in the liveliest manner how much real service we are doing to the antiquarian world. I confess that I never do so without experiencing considerable pain in the reflection upon that which has been lost. How many important discoveries have been made without even a line to record them or to give anything like a permanency to their existence. Thanks to the founders of the British Archæological Association, that cannot now be the case—future antiquaries must consult our labours, where they will find the most perfect record of the discovery of antiquities to be met with. Our pages are not filled with elaborate essays upon speculative matters or conjectural remarks; they form the DIARY of the antiquary. Our correspondents are in every county of England, may they extend beyond it—the communications are sent to us at the time of their occurrence, when facts are capable of being verified, and when the truth of opinions founded upon them admit of being tested. These are the true materials for the historian—it is from this mine that we shall arrive at conclusions affecting historical truth, the end and purpose of antiquarian research. Of what value is a Roman vase or patera—plain and insignificant, perhaps, in its appearance—but that by the peculiarity of its construction, by the nature of its material, we can at once detect the place whence it sprung, the age in which it was brought forth, and the condition of the arts, and the state of civilization of the period to which it belongs. How important in the history of men to mark these memorials—to compare them with others either of an earlier or later period, and thus to elucidate those to which they appertain. A classification of antiquities can only be effected by the accumulation of antiquities beyond those which we have at present obtained."

Mr. Pettigrew went on to say,—"I am quite aware that I have given to you a very imperfect representation of our labours for the year as it relates to the discovery of objects of antiquarian interest; but this does not constitute all the purposes for which we are associated. We are not only brought together 'to investigate, preserve, and illustrate all ancient monuments of the history, manners, customs, and arts of our forefathers;' but we are combined, also, to oppose and to prevent, as far as in our power, all injuries with which our ancient national monuments may from time to time be threatened, and as far as our experience has hitherto extended, we have no reason to be dissatisfied with the results. Among the numerous works now going on in the formation of railways, it has happened that various monuments of interest have been threatened with destruction, and it is but due to the engineers engaged on those works to say, that our representations have always been attended to, and that there has not been manifested any indifference to the interest of the subjects brought under their notice. We have, perhaps, more difficulty in rescuing the ancient distemper paintings which so much abound in our churches from the very convenient destroyer known by the designation of *white-wash*, and I regret to say, that in a late instance in the Isle of Wight some most interesting mural paintings of this description were absolutely obscured, and irretrievably lost to us, even while our correspondents were engaged in making drawings from them for our inspection. We are not so unreasonable as to expect that in every instance in which those ancient paintings present themselves, they are to be carefully preserved, to the destruction, perhaps, of the soberness which should distinguish our places of worship; but we have a right to expect that the officers of the church, whether clerical or laymen, should allow us, at least, to make drawings from them, and thus possess what is next but to the specimens themselves, a record of their nature,—and thus preserve from oblivion the memory of the past."

WARWICK CASTLE.

Warwick was well chosen for the meeting: it has several interesting buildings, is rich in historical associations, and surrounded by places worthy of a visit, to some of which we shall refer hereafter.

The Castle claimed early attention, and was of course carefully examined. Whether looked at for the valuable example it affords of an ancient castellated mansion, the manner in which it is now maintained, its absolute beauty as a residence, or on account of the gems of art there gathered together, it alike calls for admiration. Part of the castle, Cæsar's Tower, has been supposed to date from the Norman period: and another portion, a lofty polygonal building called Guy's Tower, belongs to the fourteenth century. The approach through the principal entrance gateway, itself a valuable remnant, by a roadway cut through the rock and flanked by magnificent trees and foliage, is very striking; and when the visitor gains the inner court, he sees before him large extent of the ancient castle, bold, massive, and picturesque, preserved with care, and conjoined with the elegance of an English nobleman's garden. Of the position of the castle, on a precipitous rock rising from the Avon, the view it commands, and its celebrated cedars, of monstrous size and great luxuriance, we have not space to speak. We can but pass hastily through the residence, which embraces a series of apartments 333 feet in length, and glance hastily at some few of its parts.

The members of the association were conducted over the building by Mr. John George Jackson, whose more minute account of the exterior remains we shall give hereafter.

The Great Hall is a fine apartment,* with a very good open roof, designed seventeen years ago by Mr. Poynter. Here we have Rubens's "Lions," the size of life, Janssen's "Shakspeare," and some other good pictures,—not mentioning curiosities, such as Cromwell's helmet, elk horns, 12 feet 9 inches long, and the coat of buff in which Lord Robert Brooke was shot in 1642. In the ante drawing-room are some fine Vandykes, "A Burgomaster," by Rembrandt, a fine portrait of Joanna, Queen of Naples, by Leonardo da Vinci, and a superb portrait or two by Rubens. The Cedar Drawing-room, the Gilt Drawing-room, and indeed nearly every room, display fine bronzes, enamels, and inlaid furniture. In the latter is the picture of Ignatius Loyola, by Rubens, often talked about. The Boudoir has some Holbeins, and a picture of an Armourer's Shop, by Teniers: and in the Billiard-room are some views of the castle, by Canaletto, who resided in the town for some time.†

Illustrative of the collection in Warwick Castle, Mr. W. H. Rogers read a paper at one of the meetings on the

LIMOGES ENAMELS,

In which he stated that the material on enamelled works was introduced into England by Magister Johannes Lemovicensis, who came over in 1276 to construct the tomb of the Bishop of Rochester, and afterwards that of William de Valence, Earl of Pembroke. The lessons he taught were not forgotten, as might be perceived by the subsequent tombs of Edward the Third, Edward the Black Prince, and, at a still later period, that of the Earl of Warwick, in the Beauchamp Chapel, which evinced a beautiful knowledge of the progress in the bulls of the heroe, and in other compartments. Enamelled paintings in the sixteenth century were particularly made for the decoration of churches, and treated with the solemnity of devotion. But then the faith of the age was fast wearing away, and the luxury of a wealthy court began to regard as its own those services which the disinterested feelings of previous centuries had consecrated only to religion. The inventions of genius were now made subservient to the humour of Francis I., and among them the discovery of a mode of painting in enamel upon a solid opaque surface was not the least prized or encouraged; Leonardo di Vinci, whose superior drawing and deep knowledge of the mixture of colours gave him a striking pre-eminence, being called into France by its magnificent sovereign, and receiving from him abundant favours. Among his most important productions in pictures are the large portraits of Francis I. and Claude de France, in the

* 45 feet long, 25 feet broad, 25 feet high to the cornice, and 9 feet more to the ceiling.

† Mr. Cooke, of Warwick, who has published a very good guide to the castle and places of interest in the neighbourhood, exhibited at the last conversazione a view of one of the city gates, apparently by the same master.

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